

ART4750 Experimental Photography

Instructor: Josh Winegar

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office: 323

office hours: MW 10-11 and by appointment

Objectives:

To explore alternatives to the traditional methods of photographic image making. Emphasis will be placed on using techniques and technologies in ways that will give the students mind-set and ability to push the limits of the medium. This is a class where students should loosen up, try new things, and immerse themselves in an artistic "creative laboratory" unafraid of failure. During this hands-on process driven class we will look at current trends as well as historic processes and the ways process can support, enhance, change, or create content and give students a greater understanding of the fundamentals of photography.

At the successful completion of this course students should demonstrate growth in the following DOVA Learning Outcomes:

- Possess a basic knowledge of visual culture.
- Demonstrate advanced abilities in generating innovative solutions to traditional and non-traditional problems in visual media.
- Be able to demonstrate basic competencies in photography, and digital visual media and possess the knowledge and skills to be successful in their area of emphasis.
- Possess skills in oral and written communication as they pertain to the visual arts.
- Be able to think critically. Students should be able not only to analyze a work of art using traditional methods, but should also be able to develop thoughtful new interpretations.
- Be able to express their personal thoughts, ideas, or emotions through visual media.

Assignments:

During the duration of this course you will be assigned a variety of projects. With all projects students are expected to conduct the necessary research and experimentation to successfully complete them. You are not allowed to work isolated during this class. Please seek the involvement of both your peers and myself. Lab time should be used to execute work (most research and shooting should be done outside of lab time). If students do not have things to

work on during lab time, additional projects/experiments will be assigned to them which must be completed that day. Students are encouraged to leave their comfort zones and push the limits of the medium of photography for the assignments. In addition to bringing final works to critiques students are required to bring any relevant support materials (research, failures, etc) to add to the discussion.

Attendance:

Attendance is very important to your success in this class; therefore, you are allowed 2 absences and 2 latenesses. Your final grade will be dropped a ½ grade per absence above the allotted 2. A lateness is treated like half an absence. Four absences will result in the grade of E/F. It is the responsibility of anyone who misses a class to find out what was covered, whether or not he or she has a legitimate reason/excuse to be absent.

Absences due to religious observances are justified; please notify me of this occurrence. Anyone with special requirements for successful course completion should notify me as soon as possible so accommodations may be made.

Criteria For Evaluation:

You will be evaluated on the following:

- Prompt completion of project assignments.
- Depth, clarity, creativity and thoroughness of exploration for project possibilities.
- Technical competency.
- Participation in class discussions, lectures, demonstrations, lab sessions and critiques.
- Evidence of rigorous studio practice

If grading criteria is unclear please talk to me so I can clear up any confusion.



Grading:

- 5% - Participation
- 15% - Mixed Media Project
- 10% - Cyanotypes
- 10% - Van Dyke
- 10% - Platinum Palladium
- 15% - Build or Modify a Camera
- 15% - Creation Through Destruction
- 20% - Final Project

Textbook:

There is no required textbook for this course. Readings will be assigned by the instructor.

Supply List:

Supplies needed for this course can be found here. [AltSupplies.pdf](#)  

Other:

Disability Accommodation: Any student requiring accommodations or services due to a disability must contact Services for Students of Disabilities (SSD) in room 181 of the Student Service Center. SSD can also arrange to provide course materials (including this syllabus) in alternative formats if necessary.

PPM 3-34 notes: "When students seek accommodation in a regularly scheduled course, they have the responsibility to make such requests at the Center for Students with Disabilities before the beginning of the quarter [semester] in which the accommodation is being requested. When a student fails to make such arrangements, interim accommodations can be made by the instructor, pending the determination of the request for a permanent accommodation."

Academic Dishonesty: As specified in PPM 6-22 IV D, cheating and plagiarism violate the Student Code. Plagiarism is "the unacknowledged (uncited) use of any other person's or group's ideas or work." Students found guilty of cheating or plagiarism are subject to failure of a specific assignment, or, in more serious cases, failure of the entire course.

Emergency Closure: In the event of an extended campus closure I will continue to provide instruction and interaction via email. My email address is joshuawinegar [at] weber.edu; you can expect an email message from me on Monday and Wednesday of each week during the closure. The message may contain a file attachment that will provide a lecture substitute, directions for any assignments and readings, and any other relevant information. You are to complete the assignment by the given due date and submit it as an attachment to an email message back to me. Class critiques will most likely be postponed until students are able to return to campus.

It is imperative that you provide an email address linked to an email account that you plan to access on a regular basis and which has adequate storage capacity for transmitting documents. I will collect your email address and verify its availability during the first week of class. Please let me know by the end of the first week of the semester if you do not have access to a computer and/or the Internet from your home.

Core Beliefs: According to PPM 6-22 IV, students are to "[d]etermine, before the last day to drop courses without penalty, when course requirements conflict with a student's core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not

oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student's request must articulate the burden the requirement would place on the student's beliefs."

Date	Details
Mon Jan 12, 2015	Introduction to course objectives and requirements Lecture: Mixed Media Read: Building Pictures
Wed Jan 14, 2015	Lecture: Alternative Photographic Processes Making Digital Negatives Read: In Defense of Alternative Processes
Thu Jan 15, 2015	Calef Brown Lecture - Thursday, January 15th @7pm, Room 120
Mon Jan 19, 2015	Martin Luther King Day
Wed Jan 21, 2015	Demo: Coating Paper for Alternative Photographic Processes Demo: Mixing the Cyanotype Chemistry
Mon Jan 26, 2015	Lab Session Mixed Media working critique Read: Painted Photos, Photographed Paintings
Wed Jan 28, 2015	Lab Session Read: Under the Big, Bright Sun
Mon Feb 2, 2015	Work in progress critique: mixed media
Wed Feb 4, 2015	Demo: Building Cameras, Camera Obscura, Pinhole, Simple Lens, Mods Lecture: Build or Modify a Camera
Mon Feb 9, 2015	Read Watch: Using a Gigantic Wet Plate Van Camera to Tell the Stories of People in America Critique: Mixed Media Cyanotypes Due
Wed Feb 11, 2015	Lecture & Demo: The Van Dyke Process
Mon Feb 16, 2015	President's Day- No Classes
Wed Feb 18, 2015	Lab Session Read: Portraits of Afghan Street Photographers Using Unique Wooden Box Cameras
Mon Feb 23, 2015	Lab Session Read: Turning Turtles Into Cameras With Onorato & Krebs
Wed Feb 25, 2015	Lab Session
Mon Mar 2, 2015	Lab Session Read: Absinthe, Ambien, and Other Caustic Chemical Experiments with Photography
Wed Mar 4, 2015	Creation Through Destruction Lab Session

Date	Details
Mon Mar 9, 2015	Spring Break
Wed Mar 11, 2015	Spring Break
Mon Mar 16, 2015	Lab Session Lecture: Final Projects
Wed Mar 18, 2015	Lab Session Critique: Build or Modify a Camera
Mon Mar 23, 2015	Individual Meeting to Discuss Final Project Ideas Lab Session Read: Brush It In Van Dyke Prints Due
Wed Mar 25, 2015	Lab Session Lecture and Demo: The Platinum Palladium Process
Mon Mar 30, 2015	Lab Session Read: Painting on Photography, Photography on Painting
Wed Apr 1, 2015	Lab Session Creation Through Destruction
Mon Apr 6, 2015	Lab Session
Wed Apr 8, 2015	Lab Session Work in progress critique
Mon Apr 13, 2015	Lab Session
Wed Apr 15, 2015	Lab Session
Mon Apr 20, 2015	Lab Session
Wed Apr 22, 2015	Lab Session Platinum Palladium Prints Due
Thu Apr 23, 2015	Martin Parr: 3pm
Fri Apr 24, 2015	BFA opening
Mon Apr 27, 2015	Critique- Final Projects final projects

Assignments:

Mixed Media

For this assignment you are to take a multi disciplinary approach to the medium of photography. You are to create several works of art that incorporate photography and at least one other medium. When deciding

on another medium, consider how you'll use the media and how that relates to the content of the works. Think about the possibilities of what other media could be used- it could be something normally thought of as an art medium (paint, pencil, etc) or something not as often associated the word "art" (needle & thread, dirt, etc.). You are free to work collaborative with another artist on this assignment. If you are unsure of the possibilities or have any questions or concerns please talk to me. Your choice of media will dictate the amount of works that will be needed for critique. You are required to discuss your ideas/intentions for the project with me and we will determine a requirement.

Alternative Photographic Processes

Throughout the semester you will learn a variety of alternative photographic processes. You will be expected to create your own original works using those processes. The Print requirement varies depending on process- see calendar postings for specific information (it will also be discussed in class).

Build or Modify a Camera

The purpose of this assignment is to allow you to experiment with alternative means of capturing an image, as well as gain a working knowledge of the fundamental aspects of how cameras work. You are expected to build/modify a camera and make a body of work using that unique image taking device. Take good notes during both the process of building the camera, and in the creation of the work. Be prepared to talk about the conceptual intent of your work, as well as be able to explain how you solved technical issues (like how you determined the aperture, focal length, exposures, etc).

Think about how the experience of photographing changes when the mechanical device used to capture the image is altered. Think about how this method of creating an image can be relevant to your subject matter or ideas. Does this new camera give a certain look; create an element of chance, etc?

For critique bring a minimum of 8 final prints, your camera, and detailed plans showing how you created or altered your camera (bring enough copies of your plans for everyone in the class). Be prepared to discuss and demonstrate both your work and how you built your camera. Please keep me informed as to what you are doing for the project. If something you want to do is beyond your technical/fabrication skills, please see me about it before attempting anything on your own.

Creation Through Destruction

For this assignment you are going to destroy in order to create.

It could be argued that every act of creation is also an act of destruction. To create something new demands the destruction of something else. The old, raw, unaltered, etc., is changed from what it was, into what it has become. With most creative works/acts the element of destruction is not typically or consciously given a position of importance.

For this assignment we are going to consciously destroy in order to create. However, we are not going to destroy only for the sake of destruction. We are to embrace ourselves as creative destroyers interested in productive creation with emphasized, intentional, possibly obvious destructive methods. We will destroy in the service of creating new ideas, possibilities, visions, methods, materials, and art forms.

Think about the process of destruction. Think about the meaning of destruction. How does the process relate to the finished works? What is the relationship between the subject matter and the destructive process? Are the results viewed as positive (should they be)? Are the results viewed as negative (should

they be)? How does it transform the subject matter, the original, and ultimately the meaning of the work?

To explore these issues/ideas we are going to experiment with the following:

- Employ a destructive method to film. Make prints from that film. (Do not ruin our equipment. Don't put anything in the Imocon scanners without checking with me first. Use common sense.)
- Employ a destructive method to prints. Destroy some prints create new works.
- Destroy something(s) in the world to photograph. (Remember we are not destroying for the sake of destruction. Don't do anything illegal. Get the proper permission, if needed.)

A minimum of two works from each of the three areas is required for critique (6 total). Be prepared to talk about work- not only about the process but be able to address the questions asked above.

Final Projects

For the final project in this class you are to create a process driven body of work that pushes the envelope of what photography is typically thought to be. Think about the relationship between process, subject matter, and content. Be prepared to talk about not only what you did to make your works (the process), but also why you did it (how it relates to, or informs, the content).

For the final critique you are expected to present a body of work consisting of a minimum of 10 cohesive, exhibition quality works. There will also be a work-in-progress critique for this assignment (check canvas for the date)- you must show work at this critique, it is not optional (it is part of your grade).

*The ten piece requirement is somewhat flexible depending on your project. If you want to undertake a very ambitious project where having to make ten pieces would sacrifice the overall quality, please discuss an alternative number requirement with me.